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Vienna, which has contributed the work of Germans in Austria. A catalogue has been prepared and printed in the best modern German style of typography, by Mr. Osthaus, in English and in German.

Much importance may be attached to the exhibition of this collection in America. Germany has made great strides in recent years in the cultivation of the fine arts and in the production of objects wherein art is applied. This is little known or appreciated in the United States, partly because it has been carelessly overlooked and partly because most of our foreign art news comes via Paris or England. It is said, however, by those most competent to judge, that if all German art were divided into two parts, that shown in oil paintings and that shown in all other fields, the latter would prove by far the more important. This exhibition will demonstrate this fact to American observers. It will be in Newark until April 10th, after which it will go successively to the City Museum of St. Louis, the Art Institute of Chicago, the John Herron Art Institute of Indianapolis, the Cincinnati Art Museum and the Carnegie Institute of Pittsburgh. It is the hope of the Newark Museum Association that American artists, artisans and manufacturers will later be persuaded to make similar displays.

IN THE MAGAZINES

There is comparatively little of interest with reference to art in the March magazines. The *Scribner's* contains an article on "Samuel F. B. Morse, The Painter," who is perhaps better known as the inventor of the telegraph. This article is written by his son, Mr. Edward Lind Morse, who says very truly that had his father not achieved fame as an inventor, he would still have been known to posterity as one of the very good portrait painters of his age. Some reminiscences are given of Morse's early artist days and there are illustrations of a number of his best-known paintings. The *Century* publishes reproductions of

recent lithographs by Joseph Pennell of the New Campanile at Venice and the Victor Emmanuel Monument, as well as of a portrait by John C. Johansen and a work in sculpture, Lincoln, by Daniel C. French, besides an article on Samplers—art needlework of earlier days—written by Alice Morse Earle and illustrated chiefly by specimens in the collection of A. W. Drake. The *Architectural Record* has, as a leading article, a descriptive account of the House of Harold W. McCormick, Esq., of Lake Forest, Ill., designed with its landscape setting by Charles A. Platt, who has, with peculiar skill, adapted the style of the Italian Renaissance villa to modern American use. In this same magazine an interesting article by Charles Henry Cheney on The American Academy in Rome is published. In the *Journal of the Imperial Arts League*, of England, announcement is made of the establishment of a British School at Rome along the lines of the American Academy. The *International Studio* has no single article of note, but the usual international reviews and numerous well-printed illustrations. In the *Worcester Magazine*, a municipal publication, an interesting and significant account is given by Miss Elizabeth M. Gardiner of the activities of the Worcester Art Museum along the lines of increased public service.

BOOK REVIEWS

ELIZABETHAN INTERIORS, By C. J. CHARLES, George Newnes, Ltd., London, F. Greenfield, New York, Publishers. Price \$12.00.

This handsome volume is, in itself, a work of art, so admirably is it printed, so finely illustrated, and so attractively gotten out. The author, who is a professional decorator, has dedicated it to Thomas Hasting, Esq., as "a token of sincere regard and admiration for his work." The text is divided into two chapters: one on the development of the house and the other on its decoration. To the architect, the home-builder, and those interested in art, this book cannot fail to be of the utmost interest.

It is well written, informing and delightfully readable. The drawings used as illustrations are for the most part of rooms which the author has carried out in England and America, and are found to follow very closely upon their Elizabethan prototypes. In most instances these rooms are unfurnished, and yet so well are they decorated that the absence of furniture is not remarked. Apparently Mr. Charles practises his own doctrine, for in the course of his introduction he says, "It should always be remembered in the decoration of a room that it is far better to err on the side of simplicity than of over-elaboration, and that 'misplaced' decoration is 'worse than waste.'" In conclusion, he pays a graceful tribute to the taste of Americans, declaring that we are to-day "a people possessing individuality and refinement, and the keenest and most sympathetic appreciation for the beautiful," and as witness thereof points to homes in Cleveland, Boston, Philadelphia, New York and various parts of California. Proportion, color and, above all, simplicity, he gives as the most important factors in decoration and design. "The house should be treated quite distinct from the public building, theater, or place of assembly," he says. "In the former, harmony and repose are essential, but in the latter the aim should be brilliancy and effect." A table showing the date of the different periods of architecture and decoration, with the names of the buildings and examples most characteristic of the time—from 1066 to 1820—is given at the end of this volume, and will be found of much value for the purpose of further study or reference.

THE PAINTERS OF THE SCHOOL OF FERRARA, By EDMUND C. GARDNER, Duckworth and Co., London, Charles Scribner's Sons, New York, Publishers. Price \$2.00 net.

Art lovers will welcome this volume with its many reproductions of the lovely old paintings by the Masters of Ferrara. It is a valuable addition to the history of Italian Art. The writer gives us a careful revision of many of the old legends regarding Francia, Lorenzo Costa, the Dosso Dossi and Garofalo.

In some instances his careful research has resulted in depriving some of the painters of a few of their attributed works, but his enthusiasm for their authenticated pictures is so great that it compensates for the loss and inspires the reader with a keen desire to see the originals. A vein of romance runs through the book, and now and again more than a glint is given of the life of the time which, to say the least, was extremely picturesque. The account covers the history of the famous school from its establishment, about the middle of the fifteenth century, until the time of Carlo Bononi (1569-1632) when the story of Ferrarese painting closes. The value of the book is enhanced by a list of works by the Ferraran painters, a bibliography, and index.

THE PAINTERS OF THE SCHOOL OF SEVILLE, By N. SENTENACH, translated by Mrs. Stewart Erskine, Duckworth & Co., London, Charles Scribner's Sons, New York, Publishers. Price \$2.00 net.

The contents of this interesting book, which is of the same series as "The Painters of the School of Ferrara," throw much light on the evolution of painting in Spain. There, as in Italy, the art developed during the 13th century. The erection of the cathedral in Seville attracted artists from all parts of Europe and these originally formed the Seville School which made large and definite contribution to the art of the world. The author, while acknowledging Italian and Netherland influences, shows the final triumph of national characteristics in the splendid achievement of the 17th century. Unfortunately, the life and genius of Velasquez is only followed to the time of his departure for Madrid, when his connection with the Seville School was severed. Murillo, however, is exhaustively studied, and the numerous reproductions of his pictures contribute much to the interest of the text. Throughout, the reader is given fascinating glimpses of old Spain, and thus the book commends itself not only to the student of art, but to all interested in Spanish history.